

# THE EVENING WORLD'S

## SUMMER AMUSEMENT NUMBER

### WHERE NEW YORKERS WILL FIND MID-SEASON ENTERTAINMENT

#### Lure of Gay New York In the Vacation Season

Greatest City, With Its Endless Attractions for Sightseers, Is Likewise the Greatest Summer Resort, Affording, as It Does, Metropolitan Wonders, the Pleasures of the Theatre, Roof Garden and Parks, and the Charms of River, Bay and Ocean, the Breezes From Which Keep It Cool.

**S**UMMERTIME in New York has no terrors for the stay-at-home who knows. The wise man, and the equally well informed young woman, scanning a map for vacation purposes, invariably looks and lingers at a spot very much to the east and very close to all that is the real centre of the universe. And there is a reason just as there is a season.

New York is not going to be, but already is, the ideal and greatest summer resort of the world, and it is the inspiration of "seeing America first." It began to be this when its unrivaled location for everything that tempted opportunity caused a few courageous souls to turn their sea-toasted wooden ships into the Narrows and the Bay and, pushing back the red man in the days of savagery, make a settlement with a spark of civilization that now illumines the world.

Geographically, New York, as an ideal summer city, is beyond compare. The broad Atlantic throws its white surf line along a beach that has no rival. Old ocean's roar is so close that it forms part of the great chorus of activity heard throughout Manhattan.

To the northward are the hills and romantic, fertile, flowered lands of Westchester; on one side flows the beautiful Hudson beneath the stately Fallades, beyond which are seen the misty mountains of inland New Jersey with their hidden lakes; while on the other side courses the East River, blending with the waters of the Sound, across which the eye travels to the verdant stretches of that garden land, Long Island.

In all the wonder works of nature, could any situation be more ideal for summer days? The cooling breezes of the ocean, the fresh winds that come from farm and river, the invigorating breath from distant mountains—all these are in the air of New York. From the city's streets or the topmost windows of steel and stone skyscrapers one may view this glorious panorama.

All that is good atmospherically—the wind, the wave, the valley and the mountain—sends forth across rivers and bay a flood of pure, refreshing air, tempering the heat of the day and lending enchantment to the night.

The wise stay-at-home of "Little Old New York" has known this a long time and has spent many a summer of delight under his own roof. And, like the knowledge of all the good things of the world, the tidings have gone forth until the world knows now what the native has known all the time.

Never in the history of the city has the throng of summer visitors been larger, more varied and so representative of every part of the world as it is to-day. It is an onward move to New York by every train and steamship that winds its way Manhattanward. Depots and docks are now the centres of a great incoming throng. There is nothing to run away from in New York in the summer time. The "This Way Out" sign has given way to the "Come On In" cry. This is an invitation spoken and understood in every language and responded to from every clime.

In all the world is there such an alluring array of things to do as in New York? Not in any other place is there so much going on, so many and so varied opportunities for sight-seeing, for pleasure and for learning; nowhere so many charming side-trips, so many satisfying answers to the perplexing question, "What shall I do?" Nowhere in all the bright vision of vacation time is there so much that glitters and which, contrary to the proverb, proves to be gold.

New York is the easiest place to reach, no matter where you come from, and when you arrive, with purse large or small, there is nothing missing in hotel and other living arrangements.

Everybody wants to see New York. One's education is not complete until he has seen New York and known the brightness of its Great White Way.

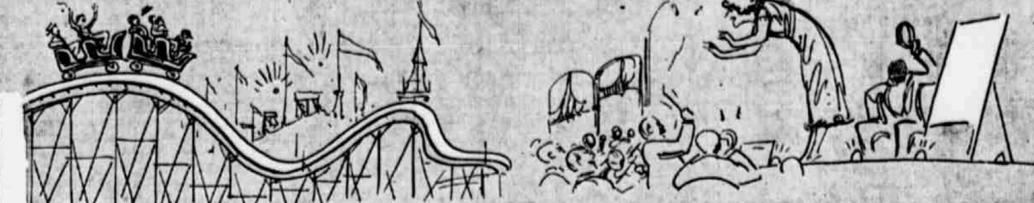
No matter where you have spent your holidays in the past, the finishing touch, the post-graduate course of all "vacationing," is right here in New York.

Nowhere in all the world is such a variety of summer amusement offered as here. Roof gardens, theatres, cabarets and a countless, unending, ever-changing programme of entertainments await the visitor. Hotel and restaurant life is as gay and delightful as at any time of the year. The best plays of the year still linger in the theatres, while neighboring beaches present a dazzling list of amusements.

A bus ride on Fifth Avenue, a sight-seeing coach journey through the busy part of the city, or along broad avenues of palatial homes, or again through the picturesque cosmopolitan quarters, alive with every color of Continental life; a trip on its rivers, or down its bay; a journey across the bridges to green commuting territories; a sail on the Sound; a climb to its Fallades; a view of the ocean; a dash in the most wonderful of underground railways; a night on a roof garden with its music and lights and gaiety—these are some of the things New York has in store for you.

**"TWIN BEDS" NEAR 400TH MARK.**  
"Twin Beds," the laugh festival by Salisbury Field and Margaret Mayo with which Selwyn and Company have broken the season's record for a long run, will celebrate its 400th performance at the Harris Theatre next week. This amusing little farce is now the sole survivor of the plays, serious or otherwise, which began their seasons in August of last year. It was one of four which made the perilous stretch from August to June, and is now one of the only two which have passed their 350th performances. "Twin Beds" is now in its second set of scenery as well as its second summer. An excellent cast of comedians continues to give the full humor to the situations and dialogue.

**LOUIS MANN IN "THE BUBBLE."**  
One of the most enjoyable of the season's attractions to remain throughout the summer months is "The Bubble," in which Louis Mann is appearing at the Booth Theatre. Its delightful comedy and humorous characterizations offer an evening of thorough enjoyment. Mr. Mann's impersonation of Gustave Muller, the old delicatessen dealer, is a bit of character acting that is bound to linger long in the memory. In the supporting cast are Mme. Auguste Burmaster, Laura Walker, J. Archer Curtis and Leonard Ide. Matinees are given on Wednesday and Saturday, with best seats on Wednesday at \$1.



NEW YORK, WEDNESDAY, JULY 14, 1915.

#### Theatrical Season of 1915-16 Promises to Be Prosperous One, Is Opinion of Most Managers

Some Are Doubtful, but Others Believe War Scare Has Done Its Worst.

ACTIVE ALL ALONG LINE.

Lee Shubert Sees Good Times Ahead and "K. & E." Will Carry Out Plans.

By Bide Dudley.

What has the new theatrical season in store for the producer?

This is the one big question at present being discussed along Broadway. Even with the possibility ahead that the United States will break off diplomatic relations with Germany, optimism is to be found on all sides in the Rialto district. Most managers and producers think the 1915-1916 season will be a very profitable one. A few shake their heads and fear the worst. A third class declines to express an opinion. "Nobody knows what's ahead!" they say.

Lee Shubert, who, with his brother, has announced a long list of productions for the new season, is confident good times are ahead and doesn't hesitate to say so.

"The people must have entertainment," he said in reply to a query concerning the outlook. "The motion pictures have created thousands of theatregoers; manufacturing is going on everywhere and the farmers are all prosperous. There is no reason why the coming season should not be a big one for the theatrical business. We're going ahead on a scale more extensive than ever before."

"It's almost sure to be a big season for the burlesque interests," said Fred McCloy of the Columbia Theatre. "Conditions are improving all the time, I believe. Aside from business conditions generally, however, the Columbia Amusement Company has another reason for expecting increased returns from its investments. A new twist is to be given burlesque. Every one of the seventy-odd Columbia shows is to have a real libretto—not the old clap-trap stuff, but consistent books. It used to be that the average burlesque show was built around rags, afterpieces and songs. The stage director threw a show together and let it go at that. Beginning next season, however, regular librettos will be used. Of course, they won't be deep, but there will be enough of a story to give the action of the show a continuity.

"We had to change our shows," continued Mr. McCloy, "to satisfy the desire of our regular clientele for something new. Next season you won't hear the same song in show after show and the featured Hebrew or Irish comedians will be so routed that the patrons of a house won't have to stand for two or three of the same style in succession. Burlesque is to be entitled to more serious consideration next season than ever before and we expect it to increase in popularity greatly."

Asked his opinion of the season ahead, Marc Klaw of Klaw & Erlanger smilingly replied that he was not in the "prophet" business. "There will be no change in our plans," he said.

While B. F. Moss isn't by nature a pessimist, he is anything but optimistic concerning the prospects for the coming season. Perhaps it would be right to call him ultra-conservative.

"Of course," said Mr. Moss, "I hope for the best. But I think some of these managers are whistling a bit to keep up their courage. I cannot see any real reason for their optimism, and yet they may be right. I fail to understand why show conditions should change for the better. With

fall," said Walter Kingsley of the Palace Theatre.

"Why?" asked somebody.

"On account of length of the war. Hundreds of these performers wouldn't come last fall because they thought the war's duration would be brief, and they always have plenty of work at home under normal conditions. Now, however, they are convinced that the war is to last a long time, so they're willing, and even eager, to come to America. They want big salaries, just the same, but they also want work."

"A novel act we'll have at the Palace will be a German parrot that will come right out on the stage, nod to the orchestra leader and sing a whole song. We've been trying to get this act for a long time, but the parrot's owner preferred to stay in Germany until this summer. Now he wants to get away from the effects of the war. Mr. Kingsley said other songbirds to be heard in American vaudeville next season are Mary Garden and Schumann-Heink. Gabriowitz, the pianist, is to enter the two-a-day, also, it is reported.

"The 10-cent moving picture is going," said Joe Harris of Chicago, as he stood in front of the George M. Cohan Theatre. Mr. Harris spends his week-ends in New York. When he isn't on Broadway or the fast trains, he pursues the motion picture business in the city on the Chicago River.

"What's taking its place?" asked James Jay Brady, referring to the 10-cent film.

"The 10-cent picture show," replied Mr. Harris. "The high-priced feature film will be all the go from now on. This class of entertainment is going to be big opposition for the legitimate attractions. Why, 'The Birth of a Nation' did \$5,500 the first week in Milwaukee and more than \$10,000 the second there. And for legitimate attractions, Milwaukee is seldom anything more than a three-night stand."

"How will the new season be for the feature film?"

"Big, there's no doubt of it," "I presume," said Mr. Brady, "that the picture business is—"

"In its infancy," came from Mr. Harris.

"Guessed it the first time," said Mr. Brady.

George Vivian, who holds the title of general manager for and brother-in-law to Charles Hopkins, proprietor of the Punch and Judy Theatre, is an optimist regarding the outlook for the theatrical business.

"I think the effects of the war scare have worn off," said Mr. Vivian. "A year ago the war made people very cautious about spending money, but they're becoming bolder daily. I look for an excellent season."

Mr. Vivian is Vice President of the company which controls the Ben Greet Players. This concern has five open air acting organizations touring America. Mr. Vivian thinks their business should be a barometer for general conditions.

"Four of our companies have been doing very well," he said. "The other is the one in which Ben Greet himself was to have appeared. He remained in London and therefore business with this company has not been as good as it might be. The absence of Mr. Greet has been a disappointment to patrons of this troupe and has affected its business materially. Taken as a whole, the Ben Greet open air proposition is a winner this season. The war scare has not affected it in the least."

Joseph Brooks isn't making any predictions about the coming season just at this time.

"Are you an optimist?" he was asked.

"Can't say that I am," he replied. "My wife's a Presbyterian, and the wife usually sets the religious pace for the whole family."

"Is the show business going to get better?" persisted his interviewer.

"I didn't even know it was sick," returned Mr. Brooks with a smile.

Tommy Gray, author of "She's In Again" and designer of "Such's Other Stars" material, was asked to express an opinion as to the outlook.

"Hully chee!" replied Author Gray. "I think the season will be all O. K. get me? Of course, if we go to war with the Germans it's sure to ruin the Limburger cheese trade. But what of it? I'm game. I won't complain. Now, it looks as though Frankfurters would."

"But the season—the theatrical season?"

"All right—what about it? I'll bite," replied Mr. Gray.

Mr. Gray, besides being an author, dances a little now and then and does an imitation of Frank Tinney.

**FOREIGN STARS COMING HERE.**  
"There'll be more foreign vaudeville stars over here than ever before next

Experience Has Taught Her That Most People Like Wholesome Plays.

#### Margaret Mayo, Clever Author Of 'Twin Beds' and 'Baby Mine,' Tells Why She Writes Clean Farce

GOOD BUSINESS WOMAN

But the Real Truth of It Is She Hates "Messy Little Things" Herself.

"I write clean farce because I'm a good business woman, and because I like long runs, and big audiences," says Margaret Mayo, author, with Salisbury Field, of "Twin Beds," which Selwyn and company have made the record run of the season at the Harris Theatre. "And I know that the only way to reach the large public is by giving them something that amuses them, without at the same time making them ashamed of themselves for being amused by it."

"When I followed the success of 'Baby Mine' with 'Twin Beds,' both of which the critics were good enough to call clean and wholesome in spite of the fact that they were built around more or less intimate things, I was at once assailed with questions from all manner and kinds of people. Almost the first question was, 'if you can make such a huge success with these, why don't you try your hand at something a shade more—we'll call it 'French'—and have a farce that will run for forty years?'"

Almost every-where I have found people holding the theory that wholesomeness in a farce is a handicap.

"The trouble with these people is that they deceive themselves. They theorize cynically, but in practice they have the same basic love of cleanliness that all the rest of us have."

"Naturally enough, I have watched audiences—sometimes with my heart in my mouth, but always as closely as I could. I was an actress before I turned to writing plays, and when you're behind the footlights trying to please them you're even more agitated about it than when you're 'out front.'"

"And during these observation experiments of mine, I have invariably come to the conclusion about people gathered together in the theatre—they love to laugh so much they'll laugh at anything that gives them half a chance, but they laugh more, and longer, and come back oftener, and recommend more wholeheartedly, if what they have laughed at has been clean."

"Of course, any playwright knows that the world is divided into certain warring groups, not all of whom can be hoped to please. There is a public for off-color farce—we can't deny it. That particular public would have liked 'Twin Beds' much better if I had, as they put it, made the most of my opportunities."

"That same public is the one which has given most of the besmirched plays of the past ten years their fugitive vogue. I should imagine that with a thoroughly insinuating and suggestive farce a playwright could count on enthusiastic audiences for at least six or eight weeks. During those six or eight weeks you wouldn't be able to get your little finger into the theatre, because whatever else that public is or isn't, it is at least eager to get at its favorite entertainment."

"Then the naughty farce is through. It has shot its bolt!"

"It has, in passing, done this much damage: it has convinced the superficially minded onlookers that a 'big hit' is synonymous with a 'double meaning.' You'll hear them say sarcastically: 'Such-and-such Theatre is jammed to the doors every night—that's the way to make money. So-and-so knows the public!' And so forth. They quote the placard of the King and the Duke in 'Huckleberry Finn'—'Great entertainment to-night—women and children not allowed to enter,' and append the Duke's, 'If that don't fetch 'em, then I don't know Arkansas.'"

"I don't know whether to laugh at them or cry over them. They are so pitifully deluded. They are so unaware of the deadly 'special public,' which has wrecked more playwrights than anything else since the world began."

"They never dream of that great, unpretentious, wide-spread public that stays out of 'cliques,' lives and loves normally, laughs joyously and at clean things—and makes a long run!"

"The psychology of all this is very simple—people resent being made uncomfortable in the theatre, and they always are made uncomfortable by a glib, farcical treatment of things they have always held to be personal, private, and—you might say sacred."

"It's a pretty safe rule, in writing farce or comedy, never to try to make people laugh in the theatre at something that they wouldn't laugh at out of it."

"Take the average, wholesome, sane-thinking man or woman, who encounters in real life, a situation such as many of the unclean farces are built on—what does he do? He takes his embarrassment and his genuine distress, and goes off with them to a less troublesome spot, and

gets them off his mind as soon as possible. Certainly he wouldn't laugh."

"Well—it is true that if he saw the same situation in the theatre, cleverly done, by expert farceurs, and pointed with witty lines, he would laugh. But down underneath, he would be ashamed—abashed, I suppose, is the better word. He wouldn't like it very much that his wife, or his sister, was getting initiated into that point of view on such matters. He wouldn't be tickled to death to find he had it in him to laugh himself."

"So—the wise playwright always keeps that sub-conscious viewpoint in mind."

"There's one other thing—a man will not mind laughing at something, even if it's strictly speaking a little vulgar, which he has been in the habit of laughing at. There are even national habits of laughing, so that what is offensive in America is not so in France, and the other way around."

"As an example, we, in America, do not object to laughing at drunkenness. I suppose it is true that a 'drunk' is pitiable, instead of laughable—but it does not strike us that way, as a people."

"If it is true, as some very wise man, whose name I now forget, has said, that the supreme essence of comedy is the frustration of human endeavor, then a poor, befuddled drunkard has every right to be considered funny. I frankly confess that

I find amusement in their utter idiocy. If, at the same time, other emotions are not stirred and the sum total of emotions not complicated. I believe that my tipsey tenor in 'Twin Beds' is amusing, because he has let himself get to a point of absolute ineptitude. His colossal clumsiness is, to me, not unlike that of a very young and ambitious puppy. If he were, on the other hand, ruining his career, or vitally injuring some other person or persons dependent on him, I should find him anything but funny. He would never have got into my play."

"I believe that this same point of view prevails in the great American public."

"This brings me to what was in the back of my head a few minutes ago, when we mentioned 'French farce.' Just as we do not object to intoxication on the stage, the French people do not object to the sex situations which give them such a bad name on this side of the water. The national habit is to laugh at the sex farce. You can reach the large French public with it and it isn't unwholesome, because you are not blurring something that they want to keep fine. I do not say that their point of view is either better or worse than ours. I merely maintain that it is different and that we should only judge it after we know the French public well enough to see it in its relation to their whole outlook on life."

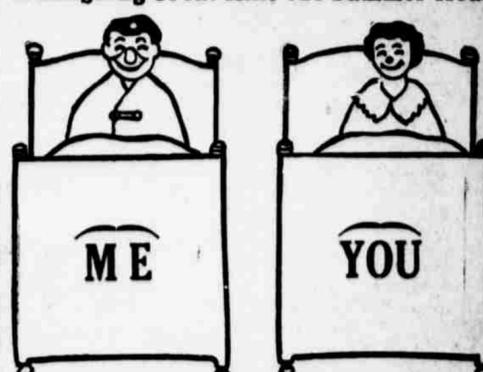
"Now, I have told you a lot of good reasons for writing clean farce. I have shown myself as a good business woman, as I promised, haven't I?"

"Well, here is my deepest, but reason for setting my face against the naughty farce: I don't like the messy little things myself, and I like to think I have conscience enough not to try to foist them on other people."

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